Narrator: Dorothy Russell (DR)
Interviewer: George Barnum (GB)
Date: May 20, 1980 - Geauga Oral History Meeting

GB: I think we're going to start, Dorothy, by rather than asking you about early life, we're going to start by asking you about the oral history project, what you remember of the beginning, who, when, where, and how it all got started. I think at this meeting we're celebrating an anniversary, number six.

DR: I couldn't remember myself how on earth I ever heard about it. I haven't the foggiest notion where my first word came that there was going to be such a thing, but I found--I have two sets of GEAUGANSPEAKS--in this one I happen to have--I just discovered, I'd forgotten--I happened to have the minutes of the meeting, the first meeting--the second meeting. We probably didn't have any minutes of the first meeting, maybe no. July 23, 1974, the following individuals attended: B. J. Shanower, Maude Beech, Ruth Starr, Lennah Bond, and Lillian Siska. That was the first gathering. Of course, Stan was there, I guess, and I was there. I don't know why I came. I don't know whether I read about it In the Geauga Times Leader or whether somebody told me there was going to be such a project, but anyway, I seemed to have turned up. The members of the panel agreed that their first project should be the investigation of educational institutions that existed in Geauga County. The first institution to be studied will be the Chardon Normal School. Mrs. Siska was a student of the Normal School and in the next week or so will be able to give her account on tape. The group also expressed interest in pursuing the history of the Teachers' Institute and the Agricultural Institute. And then it tells that the next meeting is going to be in September. If you want a ride, let us know.

Then the next thing I have is the fifth meeting, I think, December 17. I don't have the 17th meeting in here, but I probably just scratched these together later and put them in and found I couldn't find where all of them were. This is the agenda, what we're going to do, reports on any tapes made, going to discuss how a high school representative can participate when a representative can be present and so on. Discussion of film and slide projects and so on. This is the significant part of it: Arrange a committee to work on a possible newsletter. Now that was September. I think--no, this was an earlier picture--this was in the first issue of GEAUGANSPEAK in 1975, but this is the group that met I'm pretty sure in either July or this September meeting. I think this is the September meeting. Audrey Yuranko, Gertrude Thayer--this is the December meeting--Kenneth Butler, Dorothy Russell, Harland Stoltz, Greg Passowitz, who was county extension. Then this is (Linda) Vukcevich, the student, here's Stan, here's Linda, and here's Lennah Bond, me, Joanne, now this girl, is that Audrey, and I don't know this man. Kenneth Butler was here and Harland Stoltz, now I don't know them. I can't remember them. But the thing about this is, after we took this photograph for the meeting, and Lennah Bond was most definitely the leader at the beginning, talking about the old Chardon Normal School, the Institute, the one-room schoolhouses and that's what absorbed our interest in the beginning. Before the next meeting, she was dead, and so we dedicated this first issue in June of 1975 to Lennah. I'm not quite sure how this first issue got put together except Joanne and I sat at her desk and somehow did it. It was one folded sheet. I know that after we'd decided what it was going to be and I had taken all the tapes that we had so far about one-room schoolhouses and had licked that into shape to be one article and mentioned all the people who had

taught in one-room schools and who went to the Chardon Normal School and misspelled six of the names. I didn't know them; I didn't know who they were. I was not an old-timer; I was just newly on the scene. And nobody proofread it so we repeated the dedication to Lennah twice on the same page. Whoever typed didn't like the first typing so they typed it again. Nobody proofread it and we printed both of the notices identical. That was the way we started out, in our inept way. I knew nothing about editing publications. In the December meeting then, a note says, "In order to publish some of our reports, tapes, etc., we need to establish a publications committee." (That was Joanne and me) "They would be responsible for editing the material and completing publications." That was December of 1974, then by June we got out the issue.

In January 1975 the only reference to the GEAUGANSPEAK is "a discussion was launched on a publication to be put out by our committee in the spring containing excerpts from tapes and other historical material.

February, we had some more discussion, possibly around Mrs. Bond, so you can see by that time--she died in December--and we were talking about her part in the beginning and honoring her in the first publication. Joanne Fagerburg presented a proposed format for a spring publication, one page--folded!, drawn up by Dorothy Russell. So I apparently had sketched something by that time and we had decided on a name which I thought was simple, but which turned out to be quite a puzzle to many people. GEAUGANS SPEAK. Now is often comes out GEAUGAN SPEAKS, plural subject, singular predicate. People say GEAUGAN SPEAKS, that's what they call it. Or something else. I've had all kinds of pronounciations of the title so I guess it isn't as simple as it was intended to be--GEAUGANS SPEAK--and they have spoken. Now we have something over 200 tapes, interviews, and five years of issues, and the number of pages keeps growing and could grow because there is a wealth of wonderful material in the files that hasn't even been scratched yet for use in the publication. And it's quite a project to get them read. I haven't read them all yet so I don't know what goodies are there that might better been published than the ones that were published.

GB: I want to talk a little bit about how GEAUGANSPEAK is put together. I think that's of interest. I think that we get it in the mail every quarter and it always looks so good and I don't think the people who aren't around like Sylvia and I and Stan are to see it going together, I think people don't have an idea of what you have to go through every quarter to get it out. How does it begin and what happens?

DR: Well, the first thing is that Sylvia types a transcript from all these--or somebody, once in a while she gets a little help--but she types a transcript of each interview. Then that one typed transcript comes to me and I read it or if I'm already working on a GEAUGANSPEAK and have already chosen what to put in it, I don't get them all read. But as I read, as often as I do read them, I can see the wonderful ones that just lend themselves to repeating or publishing. They might not fit the theme of that issue, they might just be reams too long, or for some other reason, I just file them. I try to file the transcripts according to what they feature. It might be hog-butchering that just had a dandy story in about hog-butchering. Then if that seems to work sooner or later into an issue about, say, food processing or farming or whatever, the whole rest of that transcript may not fit, so just one piece of it gets into the issue on food processing on the farms preparing

p. 3 missing

she patches it and she types it over again and tapes it back, though I don't know yet if this issue that is run went through without any mistakes. We do all this labor and then it comes through with the most awful mistakes. As I finally read it after it was finally printed by Mr. Broadbent, who prints it, I found one dash at the end of a line skipped. The word regimented is divided, and after the first syllable there is no dash. I think that's our only error in this one. I hope so. But she types it up.

Then it comes back to me again and I paste it up because whatever is pasted whether the column is crooked or straight, whether it has misspellings or not, what I paste up goes to William Broadbent and he prints it as is. We have to buy photographs, make drawings, we write little editorials explaining ourselves, and you squeeze it into four double pages. We're just getting too big almost for our budget or for the folding and the mailing of course. Kent has the franked mailing which takes care of 200 and those after that that we want to send out costs us 14¢ a piece. So the size of the quarterly is pretty well circumscribed at the moment. It could be bigger. If we can't afford it, it will have to be less. Now, let's see, we've got it printed.

Then it comes back to Sylvia's office and if help is available, somebody helps fold, and if not, we get it folded and 200 copies sent out in the Kent mailing amount, whatever it is. Now what have I left out about how it comes to be.

GB: I think that covers it. You're working an issue ahead all the time aren't you?

DR: Yes. It comes out every three months and workers, Sylvia and I, are supposed to spend ten hours a week, ha, ha. We spend more time. We're supposed to put ten hours a week each on the whole thing, not just GEAUGANSPEAK. I spend it on GEAUGANSPEAK, Sylvia spends it on everything connected with the whole project. That's how long it takes. Then the long delay to get it printed. To get it in what we think is on time, maybe it gets printed and maybe it doesn't. Then it comes in helter-skelter. We try to get it out before the next meeting. If it's this June issue, we want it in your mailbox last week. So it is now folded and Sylvia has yet to paste the addresses on, then it will be mailed.

GB: You fold at the expense of the end of your thumbs. That's a lot of folding.

SW: She did it the last couple of times because I couldn't.

DR: We need help on that. Sylvia's probably trying to catch up on the typing to say nothing of the filing and the interviewing and all the other secretarial chores including begging for grants of money and trying to fill out application blanks to suit some organization who might just possibly support the issue. The contributors who are indicated on the back page, that does cover the mailing, the printer, I don't mean the mailing, that pays the printer, nothing else.

GB: I know that you've got your book with you of all the issues. Do you have a favorite issue?

DR: I never thought of that. I think it's the last one because it's in my world, drawing. I'm sure there are people who have never seen all of them. Is there

anybody here that hasn't seen it at the beginning? Let's pass these two books around so they can leaf through them. Whoever doesn't know the books, pass them on to somebody else. I've brought these two. I never will lend these to anybody because some issues are out of print. I have a set here and a set here. One of the sets lacks an issue. I can't even get an issue for myself. If anyone has one, I'd coax it from them. You might be interested that this is a Cleveland Embroiders' Guild project on the front. Every year the Cleveland Embroiders' Guild has a show that goes around to the local libraries, Cuyahoga County mostly. Anybody who wants to in the organization makes something no bigger than 12 x 12. They're not expert embroideries, they're just something to pass around to show in the libraries and to publish the fact that there is an Embroiders' Guild. Every year they have a topic. I think last year it was trees and the year before it was insects, bugs, and this issue was monograms. So this is GOHP, Geauga Oral History Project. That's the monogram, that's what I did, so that's what that is. Let's give one over there to those people. Who else hasn't seen it? Then it can go around. Just leaf through it and then if there's anything you haven't seen, it'll be there, particularly the first issue. I'm sure there are a lot of people that know about the oral history group now that didn't know anything about it five years ago.

GB: Let's go back to the beginning just for a minute, the project. We've got everything down about the project, now where?

DR: We began on the square. What do you call that building?

GB: Chardon High School was where Kent was at the time.

DR: Yes, Kent State University-Geauga was there on the square. That's where we had it, in the library. We had 7-8 people and Vuvecheck, was that the young student who was in at the first? What was her first name? The reason I'm mentioning her.

SG: Michelle (K____).

dR: She and I made our first interview together. We went to Aquilla Village and interviewed Joe Prusha. He told us about the time he and his pals got struck by lightning. That was my first interview and my introduction to the work of the project. Then, of course, moved here, and now have an office around the corner.

GB: We're coming up in the world. You've done quite a bit of interviewing.

DR: Not much, some.

GB: Mostly for stories for background for GEAUGANSPEAK. Tell us about some of those some of the people you've interviewed. Davis Parker or....

DR: Oh, yes, Davis Parker, and that was an interesting interview because it points up one of the problems of interviewing. First he and his sister came to my house and we talked and they were very reluctant to speak because the question was, "What do you want me to say?" But it was a very nice interview. Then it was short for some reason and I said, "Well, let's meet again. I'll come to your place out on North Street." So by the time I got to the second interview, Davis had everything organized and had started thinking and he

remembered so many details of his boyhood and he had them all noted down: spring, summer, autumn, winter. I sat there and listened to this wonderful story of his life and he just referred to his little....

END OF SIDE ONE
SIDE TWO

It was a wonderful interview and it went into the next GEAUGANSPEAK almost intact it was so good because he had time to ponder it and he did have things to tell and it was very colorful and we published that and called it SEASONS OF BOYHOOD. He gave us the photographs. Mrs. Harris, are you looking at the Davis Parker right now? He and his boyhood pictures in their little caps and knickers. In this last issue I did interview the two women artists because I just love talking about that kind of background. I didn't interview many people. I can't even remember. I have to look in the book. Sylvia is the chief interviewer, then Maude Beech came into it more and more and then finally it has become one of the people we depend upon to get good stories. Who else? Jennie Kaye did some.

GB: Stan's students.

SW: But that was a student at a time.

DR: Yes. What was that first boy that interviewed so much in Parkman? I can't think of his name. (To Stan) You're not old enough to be forgetting names.

GB: Okay, you told me this issue was your favorite.

DR: There were others. And there are other stories I'm just dying to get in. There's a wonderful story about ghosts I'm looking forward to putting in there.

GB: We kid about the name, but tell my favorite story of mispronunciation of the name.

DR: Yes, I met Dorothy Hosford several years ago in the grocery store down at the plaza where we meet our friends and she handed me $5. I said, "Don't give it to me. I've got to find Sylvia and give it to her." But she says, "Oh, take it, I'll forget it." So I took it and she says, "I want to be sure to get the next GEAUGANSPOOK." (Laughter) So I saved that for a whole year until Halloween came around so I could put it in the Halloween issue the next year.

GB: That's my favorite. I want to move on and fill in some gaps that I have in our other interviews. I've been interviewing Dorothy for many months on and off in preparation for the next issue, the September issue of GEAUGANSPEAK which will be my responsibility to edit which is going to feature Dorothy. I looked for my outline which had all the questions I still need to ask and offhand I couldn't find it so I'm going to use my memory. One of the topics we always seem to ask about, one of the uniform topics for practically every narrator is 'What were you doing during the Depression?' What were you doing during the Depression and what was your memories of the Depression?

DR: Yes, we've asked so many people about the Depression and we have quite a file on remarks about the Depression. But we were rather surprised to find that people were too depressed in Geauga County. Those of us who are city bred or small town bred were more impressed with the Depression it seemed to me than the Geaugans who have no trouble feeding themselves and that was

the response we'd get. We heard about the bread lines in the city, we heard about this, that, and the other thing, but we got along all right. Of course we note that all the boys worked, they all mentioned that. They all had to buckle down and do something during the Depression even though they were just school boys. And we did hear about the bank troubles and the bank closures even in Geauga. But the Depression was just once over lightly, wasn't it?

GB: What about you? We're going to talk about you now. What about you and the Depression? What were you doing?

DR: Nothing in the thirties except taking care of my children. But in 1935 I did the first public schoolteaching of my life. I had gone to Kent State Normal School in Kent when the institution itself was only two years old. McGilvrey was the president. Two years of Normal School teaching and I didn't get a job. I failed practice teaching.

GB: Tell that story. I think you've told it, but....

DR: I was a bright girl in school, teacher's pet and all that, high scoring graduate_____but I didn't know anything about anything else and I was told I was to have my practice teaching in the 4th grade one day. I expected I would come to the room and the teacher would show me how to teach. But she didn't. She sat down at the back of the room with a notebook and told me to take over. It was to be a natural history or science class. I had no idea what to do. It was to be about mountains. I just failed utterly. Now today, faced with a situation like that, I would be drawing pictures of mountains on the board and I'd tell stories about the mountains. But I started out, I thought of one poem, "The mountain and the squirrel had a quarrel, and the former called the latter little prig, You are doubtless very big."And that's as far as I got. I couldn't remember. I was just terrified. So that was my experience in teaching. Nobody told me anything about how to teach or make a lesson plan or anything. I was utterly unprepared. And so the practice teacher would not recommend me as a teacher. I was too immature.

Anyway, in the Depression I finally felt I had to go to work because not only did I have my children and bringing them up alone, but I had_____ my parents. So I got a job in Parma. They had only one grade school in Parma at the time and I taught the 5th grade in 1935. I was 37 years old. That was my first teaching experience. We were paid in scrip. Some grocers would take it and some wouldn't so there was a little problem of running a house and feeding the children. I taught there three years. From the first I've always been very critical of the administration of schools. When the principal told me that I would have to, after every--I was teaching junior school art the last year--and after every class--no, I had a homeroom of junior high school students--after every girl went to the toilet, I had to go and see that she had drawn no dirty pictures on the walls. And I refused. He said it has to be done. Well, I said that was for the janitor and I quit. That was my first teaching experience.

GB: From there, where then. Wait, I hear Stan's voice echoing in the back of my head, talk about scrip. Tell us about scrip.

DR: Doesn't everybody know about scrip where instead of money you get kind of a promissory note and that's what they did. No T on the end of that. It

is scrip. That's what you lived on, apiece of paper that said you were promised. Of course my salary was just $1000 a year.

GB: From there, where then?

DR: I went to the old Russell county home in the Mohawk Valley from there. Then skipping that period, if you mean work, World War II came along. My husband had been killed in an airplane crash so I went the next day to work back into drafting. I had been trained as a draftsman during World War I in Akron and I lived in the Mohawk Valley in this little village of Westernville and I went to the next city which was Rome and got a job at General Cable Corporation back into industrial machine design. They were converting all their machinery the blast works like Revere copper and General Cable, they were converting all their machinery to make _____ for the Army. I would have to go into the shop with my graph paper and sketch the machine, measure it, caliper, or listen to what the machinest told me and draw the part of the machine that they needed changed. Then I would go back to my desk and and make a drawing, changing this machinery, take it to the blueprinter--there were only four draftsmen working on this including me, two young boys, the old chief draftsman and me. Then I would make the blueprint and take it back to the machinest who was to change the machine and then file the drawing. Then I'd do something else. That was World War II. Then I came back to Ohio and worked at Reliance Electric and Engineering Company on large motor generators for ships, everything from grinding the garbage to shooting the guns. Then I worked at that. I didn't draw there, I trained young draftsmen for five years at Reliance Electric and Engineering. So I didn't do much teaching.

GB: You were a woman in a man's field, correct? Tell me a little more about that. What was that like? Did you meet with any particular opposition?

DR: I think so much of that now when we're living in the midst of this revolution, the women's revolution. I had no notion of it when I was a young worker, working in a man's job, earning my living at it, but it seems to me I was just utterly isolated. I didn't know there was a whole sisterhood outside of Rosie the Riveter in the shops.

I graduated from Akron West High School in 1916. I was 18 years old. I went to Kent for two years, that brought us to 1918. I didn't get a teaching job because they wouldn't recommend me, so I was just lolling away the summer canoeing. I had a canoe--no I didn't have it yet. Anyway, I was canoeing in somebody else's canoe. But in the fall somebody said 'Would you like to do drafting at the Firestone Tire and Rubber Company?' And I said yes. So I went and I was taught on the board by the older draftsmen. You see the young men had been drafted. They had gone. They had to turn to a woman and I don't know how I tumbled into it, but I have always tumbled into work like that and it has most always been that kind of work where I had to learn it on the job and I did. And that was the experimental tire department. The engineers--this was the experimental tire department, the engineers would design a tire. They designed one for Barney Oldfield, the racer, who was just a young man at that time. They would design a tire and have it built, then they would bring me a slice of it and I would caliper it and draw it to 128th of an inch accurate. There were five rows of fabric about the bead which hooked it onto the rim. I would have to draw those five layers of fabric around the bead which was about as big as a bead to 128th of an inch accurate,

the cross section, then I would have to draw the core that it was built on and the mold that it was put in to mold the tread. Of course I didn't design anything. If I was to draw a core, I had a core drawing which I adapted to this tire cross section. And that was my job. I worked two years and saved the magnificent sum of $200 and won a scholarship to Western Reserve University through an essay contest that paid my tuition at Flora Stone Mather College for four years. So I went to college with $200 which I spent in one month on food and things and for the rest of the time I didn't have any money. It just appalls me to think what my grandchildren have to have to get to college including a car. I went without money. I had no car. I walked. I had no family back of me. I had no raincoat. I had one pair of shoes. I didn't think about it. And so about this business of other women working, I didn't know that other women had problems like I did. I took it all as a matter of course, that you made your own way. There were eight children in our family. Our father was a grocer. He couldn't send us to college. So if we were going to go to college, we went, just picked up and went somehow. And I never thought of myself with any impossible dream. I had no awareness. And yet at that time after World War I when I was young, that was a wonderful time for opportunities. Jobs were just all over the place. You didn't have to hunt for a job, they were crying for workers. Akron streets were crowded with men moving in for the big automobile boom after World War I. On the other hand, we had no counseling, no help, but you got a job easily. If you went to college, they didn't ask you where you were going to live, what you were going to eat, what courses you were going to take. The college was there, stood there, conservative, settled, and you could go if you wanted to. But you had nobody to tell you how to live or to help you. Girls in those years did not work, girls whose people sent them to college. They didn't work. You had no time to work. You had three classes three times a week and you went to school all the time. But of course I had to earn my living so I went into people's homes and got breakfast and tutored their children and babysit and made beds and that kind of thing to begin with. It didn't continue that difficult as time went on, but the first year I was totally on my own in a strange city. And it was a remarkable time. Years later in graduate school I had a history professor, Mr. Meyer, M-E-Y-E-R. I've always gone to school. I'm still going. I went back to, I was_____and I went back to learn how to research a history project, the Moravian Indian village in Ohio, I was researching that. Well, this Mr. Meyer said, "You people--he was talking to people in 1940-45 along in there--you don't know anything about opportunity and the way we did when we were young." He said the whole world, the cities, was just open to us for careers. You don't know anything about how booming and easy it was to get jobs. So it was a whole different world. And it was opening to women in work. But I somehow had no, I suppose I had such a tense life of trying to make do myself alone with two children that I didn't realize this whole movement of women. Now I'm deeply interested in the position of women in society and homelife and the working world and all that. To me it's just like a different world that I lived in.

GB: You see progress ahead for women?

DR: I don't know which is harder, then or now, for women.

GB: In what way?

DR: Coping. Instead of your own little private affairs, you're coping with the whole world. And I don't know which is more interesting or which is more difficult. I think women have always had a tough time. Girls?

GB: I think that once before I asked you to get into this, but I don't think it came out. I think I asked you to sum up your life in just a few words. You've done so many things that's hard to do, but try again, maybe we'll get it on tape this time. The tape did not come out the last time.

DR: This is just off the top of my head because I haven't thought about that. Summing it up. A very crowded life from the time I was growing up in a family of ten, small town life, big, bustling family, good solid parents devoted to their children, but poor. I never heard money mentioned, we just got along. Well fed, father was a grocer, six girls beautifully dressed without any money. I don't know where the cloth came from. Then getting through college and these jobs, none of which I had any preparation for or training. Like running a Quaker School of 600 children for five years. I had no training, but I did it and learned on the job. And the factory jobs learned on the job. Always healthy but extremely exhausted almost all my life. Every day driving myself almost beyond the limit of my endurance, but recuperating and coping. And not really getting over childish miseries until maybe in my thirties when I finally faced life utterly alone with children and quit bawling. But continually changing. I think I've moved over 30 times from the time I was married until I settled in Chardon. I don't mean to 30 different places, I mean different houses, always for some reason. I lived in New York City, Niagara Falls, Mohawk Valley, Milan, Ohio, Berea, did I say Philadelphia, Maryland, Washington D.C., Hiram, Chagrin Falls, Cleveland, a good many years in Cleveland, Akron, born in Phillipsburg, Pennsylvania, Center County, Pennsylvania. What aspects in my life am I overemphasizing and not mentioning?

GR: I don't know if there is one. What we've done is coming out very nicely balanced.

DR: To me, childhood was just a dreamland. I had one sister, we were in the middle of the family, four older ones were in their world and went about their business, then there were two babies younger. Marjorie and I grew up like that, play, play, play all day every day in a lovely little Pennsylvania town where everybody respected our parents and we had a house. We slept, we had two double beds in one room with four girls to a room. I never remember feeling any lack of privacy. We didn't fight and we had a wonderful childhood running around the hills, visiting farms although I never lived on a farm, wading and skating and learning all about wild things,= on our own. We two in the middle of the family were left alone. We made our own playthings. Drawing, that was a big part of my life as long as I can remember is drawing and writing. I don't remember any time I wasn't drawing pictures. I don't remember any time when I wasn't writing stories. It just goes clear back to my primary school days. I can remember a million things about my life. I can remember a thousand before I ever went to school. Somehow I would say a very rich childhood in a very circumscribed town and family, but a very rich childhood.

GB: I want to get to how you came to Geauga in the first place just to sort of make this all _____in the Geauga oral history project, and how you came to settle here.

DR: I've lived in Colonial Park in Chardon longer than I have lived in any one house in my life. Isn't that funny? I was in Maryland at my son's home after giving up teaching in Milan. My last job, and by the way, I never

had any trouble getting a job when I was old. I started to teach art in Milan when I was 59 years old and I got tired of it before I was 65. I quit at 62 on social security and went to my son's home in Maryland for about three years, then returned to Ohio. I feel that Ohio is my home even though I have lived so many places. I came to Ohio when I was 14 years old and started high school, but Ohio is home and of all the places-- I haven't traveled all that much except around the East, but I like Ohio, I like Ohio people, I like Ohio typography and all about it. So I came back to Ohio to find a place among my own people who were nearly all here then, my daughter and my son living here. My daughter in Chardon.

END OF TAPE
TAPE THREE, SIDE ONE

A sister in Chagrin, a sister in East Cleveland and a sister in Akron at that time. They have scattered since, but my people were here and I like my family and I came back and began to hunt for a place to settle. I was just temporarily with my sister in Chagrin when my daughter and her two children here in Chardon said they wanted me to come and settle in Chardon. And the first place I looked at was in Colonial Park and I took one of the apartments there. Colonial Park, if you don't know, is next to the Middle School off North Street and it's an oval of 15 little double houses, offstreet circle of 15 little double houses. And I moved into one of those double houses paying $95 a month rent and my rent is now up to $250 in the 12 years I have been here. That's the change. I think that's just one interesting little item, how life changes, and I've been here 12 years now. I've never lived anyplace else in one house 12 years in my life. As far as I'm concerned, if they want me out, they'll have to move me out. I will never do that job again.

GB: Having been in your house, I don't think I would want the job either.

DR: It's crowded.

GB: Yes, it is. You've mentioned that your life was crowded. It's reflected, I think.

DR: It's crowded with the stuff of my hobbies.

GB: Good, talk about your hobbies just a little bit.

DR: Drawing and writing chiefly. I feel that I would like to go back to concentrating on writing. I only had brief periods in my life when I had time to write, but I never stopped writing or drawing. But now I think I could concentrate if I have anything left to say or if I know anything about people in the world of today. I just find it tremendously more complicated life today than it was for me. Even though I was terribly busy all my life, the problems were simple, make do, don't rely on anybody, cope, come out on top, survive. But now, you see, I don't have any of those problems. I just am utterly free and maybe I could settle on writing. I have a modest amount of publication, very modest.

MB: You do fancy work and that sort of thing.

DR: Not much.

MB: You've done a lot of sewing.

DR: Crazy garments, a lot of patchwork and applique, fabric work, macrame. I don't know how to do--what are some of those names of embroidery.

MB: So you do what you have a mind to.

DR: Yes, but you have to pick and choose. Right now I'm concentrating on teaching myself lacemaking. The macrame has led me into lacemaking, bobbin lacemaking. I have to brag. I sent two things to the Governor's Art Show and Sale in Columbus this past month through the Senior Center. I had five things to send--no I had four things to send: three of them were paper collage, this square on masonite, and one was drawings of my childhood, an autobiography in pictures with a little caption of Marjorie and me and the things we did when we were young. I took them over to the Senior Center and propped them against the bookcase and that night they had a flood and got all my things wet about that far up from the bottom. But two of the collages were presentable, they had been lacquered on the surface. There were water marks on the back. So they went to the Governor's--it's under the Council on Aging, the Governor's Show. And I got an honorable mention for one of mine. I sent two, the two that were presentable. I got an honorable mention for one of the paper collages. It was called "The Shore Picnic" and it was full of red lobsters and vegetables and fruit, and up here was the sea and the ships and down here was the beach and the rest was food. Yesterday I got a letter saying they had sold that one. So I'm quite set up getting back into that. An assemblage of things cut out in color from magazines so I feel real good about that. That's where my life has ended as of today.

GB: I'm about through. If anyone has any questions they would like to ask. I have more things to ask, but we will get together another time and finish.

KC: I would like to know how often GEAUGANSPEAK IS published.

DR: How often is GEAUGANSPEAK published? It's published quarterly, every three months.

KC: Who does all the art work?

DR: Me.

KC: Somewhere, someone had to have the initial lightbulb to turn this on and I wondered who it was.

DR: Stan.

SG: Dorothy was the initial lighbulb.

DR: You mean what turns it on?

KC: No, the initial light up here, to start this project. It wasn't until I began listening to you that I thought this could very well be used elsewhere.

DR: Is it possible that GEAUGANSPEAK can be used elsewhere?

KC: No, this project idea.

DR: The oral history project? Oh, yes, you see these are the things I guess people don't know. The primary purpose of oral history isn't to publish GEAUGANSPEAK. The primary purpose is to collect the spoken memories, the spoken history, the things that don't get into the history books. To get the people who lived early in the century who are still alive to record how life was as they remember it and to get it down in a presentable way so that anybody interested in that angle of history can research it if they choose, just to get it hopefully in microfilm someday. It is now in cassettes and typed so the purpose of oral history is the recording of the memories of people,of old people.

KC: When this eventually gets on this microfilm, who would be able to avail themselves of it?

DR: Anybody at all that's interested. That's the purpose, that's what it is for.

KC: That's from anywhere, not necessarily from this county.,

DR: That's from anywhere, anybody who comes through the proper channels. While we don't say work for Kent State University, we have this support from them for helping to preserve this work in a number of ways and it will be kept here, won't it Stan?

SG: Yes, I was going to add to that. I happened to be speaking with Professor Hubbell who spoke at our program last Thursday night and I talked with him afterwards and he feels that copies of our tapes should be in the archives of the Kent State University library in Kent so I believe we're going to move in that direction. But in the meantime tapes will be housed here and they really are a part of our library although they belong to the oral history project and our tapes and transcripts are available if anyone who is interested in reading them or hearing them.... I know this past week some students were graduated from Berkshire high school and who were preparing their commencement program and their own addresses have been consulting the tapes and have found them very useful. That's one little use for which they have been put. But they are here and will be here and are available for research purposes.

DR: Also there's been a little casual talk with members of the Kent University Press with a possibility of maybe assembling a book on some aspect of this. Maybe, maybe not, maybe it will happen because there is a university press in Kent. As Sylvia found out at the conference at Michigan State University that she attended last fall, all these oral history groups all over the country and in other countries and their projects are all different. In fact Sylvia says--this was in the last GEAUGANSPEAK--she came across only one--there may have been many--but she came across only one that even compared with our GEAUGANSPEAK. There are as many reasons for doing it and as many different activities as there are organizations, oral history organizations, but they are all based on listening to people talk.

KC: If the time does come where someone would want to work on this project and publish a book using excerpts of it, what would happen to the financial part of it?

DR: They'd have to have the money.

SG: What do you mean, what would happen to the financial part of it?

KC: Would you have to go back to the individuals and ask them?

SG: That's a good question. This whole business of copyright is an area that we are not as familiar with as we should be, but there is a procedure followed although we may not be aware of what the details are. There is a procedure. I cannot tell you what it is, but it could easily be found out.

I would just like to add one, I don't know if it's a final note, we can certainly stay, but I happened to be doing some work in French history not too long ago and was reading about periodicals that popped up for which various authors wrote and often a periodical was very important and had a great deal of significanae maybe lasted at best for a year and it was unusual for such periodicals to survive for two years and I think we have a periodical that Dorothy has started and created and has continued and has lasted for five years. I think that is remarkable. I was at a meeting a few weeks ago in Columbus sponsored by The Ohio Program in the Humanities. I wasn't there the first day, I arrived late at night and I came down for breakfast and usually I like to read the paper and sit by myself, but of all the people who were at this meeting which was a series of workshops who were gathering and having breakfast, and the first words I heard, literally, in this room as I was sitting down at the table with my newspaper were: GEAUGANSPEAK and Dorothy Russell. I thought what is going on. This was not a meeting on oral history, it was a meeting of the people who were involved in The Ohio Program in the Humanities and so I went over to the table where this sound was coming from and sat down and of course it happened to be Carole Kantor who you knew, who was discussing this with someone from Hiram and some other people from other parts of the state. Of course I just happened to have with me a copy of GEAUGANSPEAK which I passed around. But the point is not only has this periodical lasted for five years but it seems to have a robust future in front of it and it is well known. Here I was in Columbus, Ohio with a group of people I didn't know before that those were the words I first heard so I think that's an indication of how important this periodical is.

DR: Small world. That's nice to hear.

Earle Daringer : When I first started to get some information, in one of Sylvia's letters, she mentioned that the editor of GEAUGANSPEAK is 79 and still going strong_____ _____enjoyed what she's told us today and because we read that she's retiring from the job of editor_____small gift. (Presents a large and small walnut wooden bowl to Dorothy).

DR: Well, I don't recognize you although I've seen your photograph but you were only about 21 years old in it at Chardon Center School. (Opens card) "Dear Dorothy: In appreciation for all those interesting issues of GEAUGANSPEAK which we have enjoyed. With best wishes for an enjoyable retirement. Sincerely, Zoa and Earle." (Everyone applauds) Oh, it's a plate for the pie. Did you make that? He made it. You know now I'll just have to get some company because my daughter just gave me four big salad bowls of the same color on my birthday. I was 82 years old last March. I'll have a set.

??: What kind of wood is that?

ED: Walnut.

DR: Isn't that nice? That's lovely.

?? CB: She can eat a cake out of it.

DR: I do thank you very tenderly. That was just lovely handmade. And you know I just appreciate made things. It doesn't say_____on the bottom.

Earle
Daringer : While you were speaking there you mentioned Chardon Normal School.

DR: Yes.

ED: What year was that?

DR: Like 1914, 15,16. The date is given for the first class by Helen Coats in this new GEAUGANSPEAK. She gives the names of the people in the first class in the Normal School.

ED: I have three credits here from the Kent State Normal School back about that same time.

DR: Oh, Kent, I thought you were talking about Chardon Normal School. Now what is that?

ED: This is Kent State Normal and I wondered if they were the same thing.

DR: I was there from 1916-18.

ED: I've got two from 1915 and the other is 1916.

DR: Just before I came there. And what is that?

ED: Kent State Normal School.

??: That was just about the time they opened wasn't it?

?? I think 1910.

SW: It says, "The Kent State Normal School credit card June 7, 1915, certified that E. H. Daringer is entitled to one credit in Rural Sociology and it's signed by the president that we spoke of."

DR: McGilvrey.

SW: In 1916 he gets one credit in Education 2. He got a credit in Education 11B Principles of Teaching. So I guess he was certified okay.

ED: They're of no value to me. If you would like to have them, you can keep them.

SW: (Some conversation) Thank you. One credit signifies that the student has completed satisfactorily the requirements of attendance and examination in work equivalent to 60 hours of recitation or at least 120 hours in laboratory. That's great.

Earl Daringer: The way they worked that, they had the instructor come from Kent to Chardon and they would have_____.

Stan Garfinkel: So it's clear we had a regional campus here even then.

SW: Let's repeat that. The professor from Kent Normal School in Kent came to Chardon once a week and gave class instruction. You're right, we had a regional campus even then.

DR: You had those classes here in Chardon?

ED: You did at that time.

SW: What is rural sociology? How to live in the country?

DR: People, farmers.

SW: We don't hear of that today.

DR: We'd call it something else.

SW: We did ourselves up proud today.

DR: We might mention because everybody doesn't know that while we're recording oral history we are also accepting all kinds of documents and photographs for the files, anything.

ED: We lived for quite a few years where Ferris Avenue and Water Street is. I don't think I'd ever been up in the attic during those years._____ When I finally got up in there we found a large number of letters in the attic. The rodents got in there and made havoc, but I salvaged a few of them. They're dated 1884, 1885, 1886. Some of the ink has almost faded out. I don't know whether you'd call them love letters, but some were from Carlton Ferris to Ada Howard who he later married. I don't think I can hang onto these very much longer so I'm going to give those to you.

SW: Thank you very much. This is wonderful.

DR: You should come often.

ED: There were several envelopes with no letters in them_____

SW: It's very hard to see but I do love the old writing. All you did was address it to Dana Institute, Warren, Ohio, and it got to you.

DR: How much was the postage?

SW: Two cents. (Reads) "South Newbury, April 14, 1885, Dear Ada:"
ENDS THE MEETING WITH THE READING OF A FEW LETTERS.

END OF TAPE
Transcriptionist: Sylvia Wiggins

9-21-80 17

Jeanette and Violet: For the December Geauganspeak

CENTERING As I read the September Geauganspeak, an assemblage of young George Barnum's several interviews with one old person and his editorial on that task, I recognize - gratefully - a celebration of friendship.

In these days of dwindling devotion, person to person, group to group, nation to nation - the so-called "alienation" we hear so much about in the media - it is heart-warming to discover in the Geauga Oral History Project (all those questions and answers, all the talking and typing and filing) a labor of love. To see the whole Senior Citizen scene, from the Advisory Council on Aging to potluck picnics, as both a work place and a playground for giving and sharing and helping.

Isabelle Kochert with her Scotland School, Sylvia Wiggins in our Project office, Maude Beech among the County Recorder's documents, the Dittos, Jennie Kaye, Bob Barnum and all the other earlier storekeepers, Jane and Gloria Jean and Bea in Munson ("With Love"), B.J.Shanower at the Century Village along with Frank Samuel, Helen Stay and other workers there, John Grove Allen as a boy at the cheese factory, Blanche Russell putting on pageants at the fairgrounds, Elsie DeGroft at the festival hot stir . . . Whoa! there's not enough space here to mention them all. Think of Tom and Lenna Murray still turning up at senior doings everywhere, lending attention and support to every constructive efffort in the interest of the elderly. Think of Glennys March, not yet old enough for compulsory retirement, reaching achievement as Geauga Senior Citizen of the Year. Above all, remember that host of teachers of one-room schools back to Lennah Bond, James Fenwick, Lou Stanton . . . Don't get me started! Let me close the list with Earle Daringer who came, with wife and daughter, from his home farther south in Ohio to celebrate the Oral History Project's fifth anniversary, bringing handcrafted gifts and mementoes.

And blessings upon George Barnum, barely out of his teens, hustling between college classes to save old buildings, old records and relics, and at least one old lady from oblivion.

All this centering on Geauga history and aging Geaugans, keeping their memories alive and lively, recording their reminiscences for generations following, all this is a long and lovely way from "alienation."

Dorothy Russell

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